

ITALIAN

Fellini - Rossellini

Depiction of exterior life (neo-realism) theatricised
By Fellini

2/27

B-H 166 screening tonight, also K-hour Tuesday in Adams
Antonioni

* Started w/ film of insane asylum

Worked ~~there~~ at Certe experimental first
film center started by Mussolini

Most film intellectuals friends of the fascists

Inmates smashed the equipment

Decided to make fiction films

* People of the Po - commissioned by fascists

Documentary ruined + then lost by fascists

(Very important film)

→ who were exceedingly concerned w/ film, esp. as propaganda
L.U.C.C.

Newsreel of that time

* Notation of daily life in Eclipse stems from documentary
C.U.R. area of Rome and - very notable

Very cold architecture designed by fascists

Vittorio + Piro placed carefully in it

Texture + detail focused upon sharply

(Hakim Bros. produced, infamous Butcher)

Eclipse

The world exists despite human existence - sentimentality

Objects (noted by camera) persist over humanity

Later some objects will be destroyed - Zabriskie Point

He studied architecture

2/27 cont.

Ant. unfairly attacked for decadence w/o conviction
Plot & character are sentimental for Anti.

As many authors

Films avoid motivation

Close to documentary impulses

Compressed visuals of fragmentary world
Eclipse and sums random

Cronaca di un Amore

Transition film

Antonioni's first feature film

Deals w/ upper-middle class

Shift of emphasis from earlier stuff

Ant. is most formalist of so far

Ant. deals w/ what remains after Neo-realism

Moves away from man & society relationships
To internal concerns

3/5

Obsessione - April 10

Death of a Friend (Rossi) & Acatone (Pasolini) - March 12

(Visconti) Tales of a Poor
Season & Story of a Love (3) (Lizzani)

Retrospection, nostalgia crystalizing in Italian cinema
1866 in Anglo

1925 in Tales

Revolution had fizzled

Communism became regular party

Led by Palmiro Togliatti

People become saddened w/out

ITALIAN
3/5 cont

"The march on Rome"

Fascists bringing Mussolini

50,000 in Rome (just came from outskirts)

Show of strength to put Muss. in power

Election held - rigged by fascists

"Cudgel" is moral persuader according to fascists

Matthioli (sp?) charged election was fixed, predicted his death

Melodramatic

Which is reflected in the film

Lizzanni (sp?) narrates his film

Or distancing tool

These two films which decidedly violate neo-realism

Bringing in "historical inquiry"

Bazin tries to salvage sense for neo-realism - "mistakenly"

~~for~~ sense supposed to be controlled spectacle

~~Questioned~~ Questioned neo-realism, documents period of film history

"Sales" raises less profound questions

"The Revolution" - the fascist "revolution"

Used ironically

Lizzanni is leftist, second-rate critic/director

Sense

Set at time of Risorgimento

Another faked revolution

Italy was formed for the 1st time

1861 Kingdom of Italy formed

V. E. R. D. - acronym for political impulses

Operatic enters in places

Operatic part of Italians hinders politics

Mahler character is decadent individualism

That history has passed by

cont.

3/5 cont

?? Visconti's treatment of melo.??

Film in general doesn't give in to melodrama
Instead, holds up spectacle + melo. for ^{analysis} inspection
But not Brechtian or at intellectual
connects melo. impulses...?

Tales

"Federation" - fascist organization

These people have no personal life

They while good guys have romantic concerns

They have private consciousness

And are victimized in domestic situation

Perhaps private + political can't exist

Short talk is form of unity + narration

It breaks down

Maciste - blacksmith in Tales

Famous strong actor in silent, Italian films

Visconti - Lizzani difference

Operatic qualities held up to scrutiny at same time
emotion is brought to fore

History in Visconti is "sharper"

Appraisal of private conscious + politics

+ Historical introspection

+ Analysis of operatic + melodramatic (spectacle)

3/6 section

We see activities she couldn't possibly witness
Even tho she narrates

cont

ITALIAN
3/7 cont.

Heine - German Romantic poet
At first she differentiates between opera + reality
Later she doesn't
Living's husband winds up w/ King
Soldiers are a style of life dying out
Of its own excess
Operatic + historical "lethal" to each other

3/21

8½ in Cron, Tues. 2:10, papers due 4/7

Olmi (Il Posto)

Only 3 in 16mm dist.

Janus bought films late 50's, early 60's - cheap

He + Rosi important

But held back by dist.

Worked for Edison - Volta electric company

Made movies for them

40 documentary films

Got money for Pine Stood Still from them

(Very careful camera style.)

(Craftsman-like)

A movie about work itself → (Il Posto)

Unlike American films

3rd movie I Fidanzati (1963) also about work

"Studied observation of behavior"

"Are we looking thru glass at this point?"

Question we must ask ourselves thru out

Cont

3/21 cont.

And Then Came a Man (1965)

Starred Rod Steiger as Pope John

Very popular in Italy

Very static in this film

As accords w/ Olmi's style

Did poorly financially

People no longer interested in distributing him

Un Certo Giorno (1967) - One Fine Day

As good as Il Posto perhaps his best

Rack focus enters

More adventurous camera work

Still very carefully crafted

Often used long held close-ups

RAI (Italian TV) funded 14 films in '69

The Clowns, Spidey Straggen, Un Certo...

← + I Recuperaanti (by Olmi) (The Scavengers)

Not ignoring human behavior like Antonioni

Legacy of Neo-realism

1971 Durante L'Estate

About a man who makes maps

Olmi's broadest film

La Circonstanza (1974)

Little more mannered than earlier films

Influenced by Pasolini, Godard

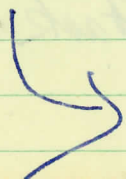
Il Posto

Watch for those glass shots

Still very simple + fluid

Mannered shots stick out

Demands spectators wait for camera to reveal



ITALIAN

3/21 cont

Francesco Rosi

Most important - Salvatore Di Giacomo

1st Left analysis of Italian banditry

Same similar to Luccatore, but more successful

Also important: Hands Over the City

Start Stages

About Naples housing problem

Moment of truth

Exposé of a civilization of death

Same (quat) photographs in 8 1/2

Started as documentary but evolved into fiction
Such as bullfight sequences

Sound copy of Screen in Rock
Monograph in Pembroke

3/28 Thurs.

8 1/2

Fellini's self is increasingly put into his films

His presence is central to Satyricon, etc.

External world is extension of self

Antithesis of neo-realism

Rosi & Olmi continue neo-realism

Visconti, Seni (?), Fellini, etc. break away

dichotomy
of Italian
cinema?

(Mety analyzes complexity.)

Early critics couldn't understand

Silver says "almost lucid"

Except for screen text part

Recounting the film

Opens on unmistakable location of traffic jam
into beach

"White Shik" rides along beach

3/28 cont

6 or 7 of his films referred to
Critic in his film as he awakens
Critic is almost (?) another part of Fellini
Guido enters bathroom

"Ride of Valkyries"

(Whites, high contrast purposeful
Beginning of "heroic" motifs
Cut to water sewing

Fluid images of equivalent

Water is ambiguous motif

Drowns as well as fertilizes

Italians especially partial to it
Characters presented differently from *Journeys* *

Often they're very aware of the camera

Reflexive characters of the film

I bet after sum as if they're auditioning
vision of a world which is cinema Conscious

4/10 Thurs.

Assignment 5A tonight, #6 on Bertolucci, 5B wk after
Day of the Locust at Nuhonk 1, 2, 3, 4/23/45
Paramount provided buses

Valdo Salt coming, maybe Schlieinger, perhaps Anactor
Mate Affairs 5/2, by Ropi at noon 2:10, maybe

Pontecorvo, Battle of Algiers

& return to Neo-realism?

Neo-realism: location shooting, unobtrusive
camera style, political/social critique, humane problems,
non-pro. actors, cheap production

ITALIAN

4/10 cont.

Battle of Algiers

Very Cheap (\$700,000?)

Why Italy?

Italy concerned w/ politics

La Terra Trema

A study of a foreign environment

(Visconti offered Algiers, the Kosi)

Pontecorvo not well-known

Only one feature film, Coppo?, non-political

Port. Required no use of documentary footage

Emphatically reconstruction

Implicitly in Bazin ("Aesthetic of Reality")

Play between reality and representation that is image

"Stolen from reality" - Port.

Port's music

Very melodramatic as film in general

Roughness of location shooting + non-proz offsets it

As are many political melodramas

Back very "dis-harmonious"

Distancing effect

Original is much more grey than our print

Intentionally so

Issues

Print is reconstruction

Some jumps

Leopoldo explains

Cain is Californian, like Chandler

Seduction sequence

5 important static shots

Impulse to melodrama, music swelling, symbolism

Very Visconti-esque

Very long takes throughout

4/10 cont.

Is not as well choreographed as Cronaca
Antonioni took much from Obsessions
Resemblance trip for strada - Richard Gere character
causes silences etc.
concludes that there is no neo-realism
This is supposed to be the 1st
Union between operatic + reality

4/24 FINAL LECTURE

NEXT THURS. ROSI'S MATEA (?) AFFAIR 2:00

Bellocchio

Fists in the Pocket

Examines social structure of family as does "China"
China is Near - accurate screenplay is available

Sex + politics united

The politics are contained within the drama

Yet it evokes violent ^{political} reactions in Italy

Vittorio is traced by Bellocchio

Socialist party denied most

They have no real stand

Grand Prize at Venice

V/ La Chinoise

Maoism very popular at these times

Pasolini's Teorema

Theorem: the breakdown of the bourgeois family

Both Pas + Bel. feel family should be attacked

"Carefully wrought outlines"

Pas. describes Stamp:

As various & mystical things

Each of family seduces him, not vice versa

cont →

ITALIAN
4/24 cont

The volcanic shot: (+ Voyage to Italy)
Remember the same in Accatone + Kokpel
He enjoys these desolate landscapes?
Sometimes the setting for "great discovery"
Same sort of scream in Pigot
Just after he eats another
(Stamp is not untainted angel.)

Anne D. becomes frozen as his photographs
Photos started w/ his father
Stamp supplants him

Son: artist as bourgeoisie, to early Pas.

Ren. is when vulgar art arose

Pas. leans toward medieval

Decameron, Canterbury Tales...

But son DISCOVERS art

1st in Francis Bacon's art (in book)

But reviles it, tries for more primal art

Unration refers to phallic power of Stamp

Father

Forced outside boundary of society

Rel. + Pas.: two approaches to propaganda (?)

ITALIAN

4/22

May 2 2:00 PM Loris Mate Affair

Bertolucci

Spider Strategem "about" division between operatic + politic
published poems at 14

Father was big intellectual
Involved w/ Parolini in 1960 (Accatone)

A first for the both of them

Pas. was father figure.

Cahiers #6, Pas.: "Poetry as Cinema"

On Before the Red

Not interested in Pas. + Scotland's interests finally

Tho heavily influenced

Both Before + Spider loosely connected w/ novels
Opera house as "locus of meaning"

Before

Uneven but final 30 + 40 min highlight

Intoxicating w/ style sometimes

Cut down considerably - minus much discussion

Johnny Amico is director himself.

Thou's is not "engaged" film, but A Woman is...

According to Amico

Spider gains clarity

Made for Italian TV

As was Clowns; others

The past made into operatic

Just as Althos Magnan's plot

Myths of the left

Myths of the right in earlier film

Myth of containment

Althos' main discovery made in town, in theater, in box ^{out}

in minor
Very reflective
"Awesome & witty"